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Our New Quarters

Old California Cook Books by Philip S. Brown

The Lakeside Press Library by H. Richard Archer

SERENDIPITY
NOTES ON PUBLICATIONS:: Exhibitions
Elected to Membership
&c. &c.

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FOUNDED IN 1912, The Book Club of California is a non-profit association of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$15.00.* Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *Early Transportation in Southern California*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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^{*}Excerpt from by-laws of the Club: "... of the total of \$15.00 annual dues... the amount of \$2.00 shall be in consideration for the *Quarterly News-Letter*... and the additional amount of \$3.00 shall be in consideration for the annual keepsakes..." Extra copies of keepsakes or *News-Letters*, when available, are sold to members at 50c each. (Memberships are deductible in computing income taxes.)



Our New Quarters

N November 1, 1954, the Club moved from 549 Market Street, where it had been located since the mid-1940s, to 545 Sutter Street. The move was one that had been in contemplation for some time, for with the substantial growth of membership during recent years, plus a steady expansion of Club activities, the old Market Street quarters had become far too cramped and crowded for efficient operation. Not only was there a pressing need for more room, but it has long been felt that a club room farther uptown, closer to the hotels, bookshops, and the retail shopping center, would be much more convenient to members than our old location "south o' the slot."

From both these standpoints our new rooms seem ideally suited to present and future needs. Occupying two second-floor rooms overlooking Sutter Street, a few doors west of Powell, the Club will be much more accessible to members and other visitors than formerly. Moreover, the space—some three times that of the Market Street room—will permit the proper functioning of the various Club activities, with ample storage room, facilities for packing and mailing books, for the proper housing of the Club's growing library, and for an adequate number of showcases in

which to display the highly interesting series of typographical ex-

hibitions inaugurated several years ago.

The fitting up of the new rooms is proceeding apace, with painters and carpenters on hand, exhibit cases and bookshelves being made, carpets and draperies on order—with meantime the business of the Club being conducted as best it can be in the midst of the din. It is the hope—and belief—that tranquility will descend on the premises on or before December 1, and preparations are now under way for a formal opening on or about that date, when members and their friends will be invited to come and inspect our handsome new quarters.

Old California Cook Books

by Philip S. Brown*

VER since one Stone-Age wife told another how best to roast a dinosaur's tongue, women have been exchanging recipes. It is sad to relate that these recipes have often become altered to some degree in the process of changing hands. "Why, that babe in the next cave *still* can't make nut porridge, even after you told her how!" Words of honey, then as today. On the whole, the ladies were honest in their generosity and many a collection of cookery rules grew to goodly size, but it took the men to preserve those rules for cooks to come. One early manuscript cook book was written by Apicius of ancient Rome, and another (*The Forme of Cury*) was compiled by the master cooks of King Richard II. The ladies didn't get into the act until long after Gutenberg had shown the Western world how to print, but they've been at it every since.

The first purely American cook book, American Cookery...by "An American Orphan," was published in Hartford in 1796; a

^{*} Mr. Brown has been an antiquarian bookseller for over twenty years, and is now a partner at Charles Yale, Pasadena. He and his wife, Helen Evans Brown, are gastronomical experts of note and the foremost authorities on Western cookery, with many books to their credit. Mr. Brown is co-author of *The Virginia City Cook Book* (Ward Ritchie, 1953). The Browns have a nice little collection of cook books—over 7,000 volumes, and one of the best in the country.

slim little pamphlet of 48 pages. This boast of Americanism was undoubtedly calculated to offset the influence of one E. Smith and other English writers whose books, many of which were reprinted in the United States, had hitherto dominated the field. The "American Orphan" was Amelia Simmons, and she did right well in her venture, at least ten printings being eagerly purchased by the good wives of New England. If you happen to have an early edition of her book gathering dust in the attic, you'd better dust it off and cherish it—the last one offered for sale brought \$500!

The success of this first American cook book tempted others to jump on the gravy train, so along came Mrs. Child, who was also well known as a novelist and educator, Miss Beecher, sister of Harriet Beecher Stowe, Mrs. Webster, Mrs. Crowen, and others, all out to pick up a little pin money—which they did with little effort. And then gals at home caught on. Everyone wanted Mrs. Jones' recipe for jelly roll, and Mrs. Johnson's for terrapin stew, and the Sanitary Commission (Civil War version of the Red Cross) wanted money desperately for medical supplies for the Boys in Blue. So appeared the first collections of recipes for a cause, and they sold very well. After the War between the States was over, these same good ladies had other coffers to fill, and fill them they did with the proceeds from the sales of their "receipt books." Churches, clubs, and schools have made money this way ever since. These collections of recipes from residents of one locality are now known as "regional" or "sectional" cook books, and collectors of culinariana are showing an increasing interest in them. A great deal of their fascination for collectors lies in their elusiveness, the majority having never been copyrighted, hence not recorded in publications lists. Although they appeared (and are appearing) in all parts of the country, it is those from California which we discuss here. When we first started collecting regional cook books, it was my long-range idea to some day compile a checklist of them. Ten years and several thousand items later, the one-state-at-a-time approach seems far more prudent. Having concentrated on California publications, our shelves now hold more than 450 from this state alone, and others, heretofore unheard of, turn up with alarming frequency. I have excluded almanacs from this discussion, as their recipes were usually cribbed from some popular work on cookery.

So far as I have been able to discover, 1872 was the year in which the first California cook book was published—two cook books, for that matter. The first, a charming little 48-page job in pink glazed-paper covers, is entitled *California Recipe Book by Ladies of California* (San Francisco: Bruce's Printing House, 1872). The preface states: "The object of compiling this work has been to obtain a collection of reliable recipes." How reliable would they be considered today, I wonder? Take for instance:

GINGER BREAD—MRS. O

"I quart of flour, I pint of molasses, I cup of butter, I do. of milk, 2 eggs, I teaspoon of soda." That is the recipe in its entirety, as is this:

CRACKER PIE

"3 Boston Crackers, well broken; I cup of sugar, I do. of water, juice and grated peel of I lemon. Bake in a crust."

The second California cook book of the year 1872 was *How to Keep a Husband*, or *Culinary Tactics* (San Francisco: Cubery & Co., 1872). It's an enchanting little book (with a sensible title!) containing 76 pages of recipes and 9 of advertisements, including

BOWEN BROS.,

GROCERS

428, 430, and 432 Pine Street San Francisco.

The Focus of Grocery Excellence.
The Centering Point of Culinary Appreciation
The Haven of Domestic Festal Economy

etc., etc., etc.

There'll always be an ad man! The recipes in this book are a little less vague than in the other except, perhaps, for one in the chapter headed "Entremets." It reads:

COD FISH BALLS

"Take that which is left, make into balls, and fry in lard & butter, equal parts. Serve for breakfast."

The California Recipe Book was reprinted in 1875, in an enlarged edition of 80 pages, and the same year saw the publication of the

Gem Cook Book (San Francisco: Cubery & Co., 1875), a cloth-bound volume of 309 pages—by "A New England Lady." This is probably the first hard-bound cook book to be published in

California, and is likewise a mighty hard one to find.

In Los Angeles, while Major Horace Bell was presenting his Reminiscences of a Ranger to an indifferent public, the Ladies Aid Society of the Fort Street M. E. Church were rejoicing over the sales of their Los Angeles Cookery (Los Angeles: Mirror Printing & Binding House, 1881). Bound in cloth-covered boards, its 172 pages cover a variety of dishes, and the recipes were obviously designed for experienced cooks, as this one for Preserved Figs testifies: "Peel four pounds of white figs and add 3 pounds of sugar. Cook the same as other preserves." Another recipe is for

GREEN PEASE

"To one quart of pease put a tablespoon of white sugar. When cooked, drain them dry, and add butter, salt and pepper to your taste. If liked, use cream instead of butter."

For a number of years, Los Angeles Cookery seems to have reigned in solitary splendor, until, in the '90s, the ladies really got ambitious and turned out How We Cook in Los Angeles (Los Angeles: Commercial Printing House, 1894). This book, with over 600 recipes in its 382 pages, included a "French, German, and Spanish Department," as well as a section on "Artistic Table Decorations" in which I find this passage:

"The dainty green of asparagus vine trailed o'er the blossoms and along the table in every direction. Before each guest were individual flower-holders filled with sweet peas, the vine running around each plate forming a refreshing nest for the good things to come..." The long description ends with: "The menu was—well, it would take too long to tell of its delights."

Who cares what the food tastes like as long as there are nests for it to fit in? However, good food does reign in other sections of the book, proving that Los Angeles fared well in the Gay Nineties.

Up the Coast in Santa Barbara, in 1888, the ladies of the First Congregational Church published Santa Barbara Recipes (Santa Barbara: Morning Press Printing House, 1888), and a fine example of Victorian typography and Victorian gastronomy it is. It is bound in limp tan cloth, and its 106 pages are filled with fine eating—"Stewed Terrapin Maryland Style, Roast Pig, Enchiladas, Chicken Tomale [sic], and Shrewsbury Cakes," to give you an idea. It is also full of advice, such as "Pastry should be handled with the lightest of fingers; use the knife with a quick stroke that the paste be not dragged." What that means, I for one wouldn't know!

Back to the Bay Area again. In 1883, a second edition of *Still Another* [Cook Book] was published by the Ladies Aid Society of the First Congregational Church of Oakland (Oakland: Tribune Publishing Co., 1883), 124 pages, wrappers. I have never seen nor heard of a copy of the first edition, but there must have been at least one. Here's another collectors' item, so hustle up those attic stairs!

Another nonesuch in this field is the Los Angeles Times Cook Book, No. 1. Number 2 was published in 1905; Number 3 in 1908; Number 4 in 1911; and Number 5 in 1917. However, nobody has seen a copy of the mysterious Number 1. The others are fairly common, and the only possibility which has occurred to me is that Number 1 was a supplement to the paper, printed on newsprint, in newspaper size, and therefore difficult to preserve.

Such was the beginning of cook books in California—and the ladies of the Golden State haven't let up since. New ones are issued every day, or so it seems, and they will be the collectors' items of tomorrow. Of the early ones there were, of course, many others. The following brief list mentions a few of them, but is

necessarily far from being an exhaustive checklist.

1879. POND, HELEN W. Helps for Young Housewives. Prepared for the Fair given by "The Bethany Band of Merry Workers"... Dec. 20 and 21, 1875. Revised... January 1879. (San Francisco: Bacon & Co., 1879.) 82 pages, wrappers. The first edition of this one is widely unknown, also.

1881. Fisher, Mrs. Abby. What Mrs. Fisher Knows About Old Southern Cooking, Soups, Pickles, Preserves, etc. (San Francisco: Women's Co-operative Printing Office, 1881.) 72 pages, cloth.

The author of this book was a Negress, unable to read or write, and the book was dictated. A few years ago, a copy was listed in an auction catalogue, with the note "The first cook book published in California." Largely on the strength of this erroneous description, it fetched \$16.00, the gullible purchaser being a large California institution of higher learning.

1882. Plymouth Church Cook Book. (San Francisco: Jos. Winterburn

& Co., 1882). 122 pages, cloth.

1883. CLAYTON, H. J. Clayton's Quaker Cook Book. (San Francisco: Women's Co-operative Printing Office, 1883). 104, xv pages, cloth. Contains a frontispiece portrait of the author, which is

a mounted photographic print.

I883. Thompson, Lovisa [comp.]. How to Win A Heart. This Very Excellent Book is Compiled from Recipes Tried and Tested by the Ladies of Grace Church, St. Helena, Napa Co., Cal. (Lodi, Cal.: Sentinel Print, 1883). 108 pages, wrappers. Probably the first cook book from the Napa Valley.

1884. Berkeley Cook Book. A Collection of Choice and Tested Recipes by the Ladies of Berkeley. (Oakland: Pacific Press Publishing House [1884].) 112, 32 pages, cloth. The first Berkeley cook

book? Reprinted, 1903.

1885. CRONKITE, MRS. H. Mrs. Cronkite's Cook Book, Containing Over Seven Hundred Useful and Practical Recipes...etc. (Sacramento: G. W. Herr, 1885). 279 pages, cloth. The earliest Sacramento cook book which I have seen, although it seems likely that there would have been others printed before this date.

1885. The Martinez Book of Recipes. By the Young Ladies of Grace Church Guild. (Martinez: Contra Costa Gazette Press, 1885). 64 pages, wrappers. Probably the first cook book from here.

1887. The King Cook Book. A Collection of Choice Recipes Contributed by Ladies of Sacramento. (Sacramento: Capital Soap Company [1887].) 145 pages, wrappers. An early California

example of the advertising cook book.

1887. SMITH, MRS. MARY G. Temperance Cook Book. For the Benefit of All Housekeepers. Second edition. (San Jose: Mercury Book and Job Printing House, 1887.) 261 pages, cloth. Not a true "regional" cook book, but interesting as an early California temperance item.

1889. A Treasure to Every Housewife; A Collection of Tried and True Receipts. Compiled by the Ladies of Trinity Aid Society, Hayward, Alameda County, Cal. (Oakland: Carruth & Carruth, Printers, 1889.) 127 pages, wrappers.

1890. Cookery in the Golden State. A Collection of Choice Recipes, Tried and Approved by the Ladies of the Unitarian Society. (Sacramento: Woodson Brothers, 1890.) 156, 8 pages, errata

leaf laid in; cloth. [And what an errata leaf!]

1890. Cookery for Working-Men's Wives. The Helping Hand Club, Issue No. 1. (New Almaden, Cal., 1890.) 50 pages, wrappers. Published by a quicksilver company to aid in preventing an industry disease among those employed in mining and handling its products.

1890. One Thousand and One Useful Recipes and Valuable Hints about Cooking and Housekeeping. (San Francisco: Dutton H. Partridge [March 1, 1890].) 192 pages, wrappers. Second edition, same year. (San Francisco: A. J. Leary, 1890 [Sept. 1].)

256 pages.

1890. The Witchery of Cookery. Second edition. [St. Mary's Guild of Trinity Church.] (San Jose, California: [McNeil Brothers], 1890.) 47 pages, stiff wrappers, silk ties. The first edition, which I have never seen, is probably the first San Jose cook book.

1891. The Cookery Blue Book. Prepared by the Society for Christian Work of the First Unitarian Church. (San Francisco: C. A.

Murdock & Co., Printers, 1891.) 95 pages, wrappers.

1891. Lizzie's Cook Book. Edited by "The Bachelette." (San Jose: Smith & Wilcox, 1891.) 114 pages, oilcloth. Bitting's Gastronomic Bibliography identifies the author as Lizzie McCullough.

- 1891. O'CONNELL, DANIEL. The Inner Man. Good Things to Eat and Drink and Where to Get Them. (San Francisco: The Bancroft Co., 1891.) 160 pages, leather. A lively description of San Francisco eating places, with recipes for their specialties, by one of the founders of the Bohemian Club.
- ca. 1895. ALVORD, MRS. and SHARP, MISS. Cook Book. Published in the Interests of the Ladies' Aid Society of the Christian Church of San Bernardino. (San Bernardino: Press of the Sun [n.d.].) 127 pages, wrappers. Probably the first "San Berdoo" entry in the cook book sweepstakes.

1897. Choice Recipes Collected by the Ladies of the Guild of the

Church of St. Matthew. (San Mateo, Calif., 1897.) 117 pages, wrappers. Typographically interesting, the lists of ingredients being printed in the wide margins, alongside the recipes.

1898. Treasures New and Old. Compiled by Five Earnest Workers. (Los Angeles: [R. Y. McBride, Printer], 1898.) 64 pages, brown

imitation alligator wrappers.

1899. The Crown of the Valley Cook Book. Published by the Women's Aid Society, Pasadena Presbyterian Church. (n.p., n.d.) [Pasadena, 1899]. 109 pages, wrappers. Front cover carries title, "The Pasadena Cook Book." Apparently the first cook book from Pasadena.

1899. Forbes, Ernest. *The Other Way*. Respectfully Dedicated to All Good Housewives. With the Compliments of the San Francisco Gas and Electric Company. (San Francisco: Published by Ernest Forbes [Press of Mysell-Rollins Co., 1899].) 186, 13

pages, cloth.

1900. Choice Recipes Compiled by Practical Housekeepers of Sonoma County, California. (San Francisco: Whitaker & Ray [1900].) 57, 2 pages, wrappers or cloth. "Prepared for and issued by the Pacific Department of the National Fire Insurance Company of Hartford, Conn..."

1900. Culinary Art, A Southern California Cook Book. (Pasadena: Women's Aid Society of the First Methodist Episcopal Church,

1900.) 116, 2 pages, cloth.

ca. 1900. How We Cook in East Santa Cruz. Choice Recipes Contributed by the Ladies of East Santa Cruz for the Benefit of the Ladies' Aid Society of the Pennsylvania Avenue Methodist Episcopal Church. (Santa Cruz: Sentinel Pub. Co. [n.d.].) 133, 10 pages, wrappers.

As I remarked before, the titles listed here represent only a fraction of the pre-1900 output, and since then there must have been thousands of cook books published in the Golden State. The ladies of California, in company with their sisters in other states, have done more to keep the name of "Owen Meredith" alive, for the following quotation from *Lucille* appears at the beginning of approximately 75 per cent (or so it seems) of American regional cook books. Thus, Mr. Bulwer Lytton (for he was "Owen Meredith") is probably one of the world's most quoted writers.

"We may live without poetry, music and art, We may live without conscience and live without heart; We may live without friends, we may live without books; But civilized man cannot live without cooks."

The Lakeside Press Library

by H. Richard Archer*

YPOGRAPHIC LIBRARIES and collections of books on the graphic arts, though not numerous, have done much to stimulate interest in printing history and the art of the book. Members of The Book Club of California are no doubt familiar with some of the notable collections in the United States, such as the American Typefounders' Collection at Columbia University, the Grolier Club and New York Public Library collections, the Graphic Arts Collection at Harvard University, the Wing Foundation at the Newberry Library, the Huntington Library in San Marino, and the Clark Memorial Library in Los Angeles.

All of these collections (with one exception) have at least one thing in common: they are all the property of public institutions, and although the early histories of some were associated with private collectors, each is now being administered by, and functions as part of, the tax-free organization. The number of typographic collections in the United States is growing; and as each library expands and as new private collections are formed, some of these may be acquired eventually by public institutions in the future.

The firm of R. R. Donnelley & Sons Company is one of the oldest and largest printing plants in the United States, still in private hands. The Lakeside Press Library is unusual in this respect: it is the largest collection of books and other materials on

^{*}Mr. Archer, librarian at the Lakeside Press, is your *News-Letter* Editorial Board member now tapping the bibliomaniac mines of the great Midwest. Formerly, Mr. Archer was head of the William Andrews Clark Library in Los Angeles.

the graphic arts maintained by a company for the use of its employees.

The editor of the *News-Letter*, always interested in keeping members informed about developments in the graphic arts field, suggested to the writer that an account of the Lakeside Press Library in Chicago might be useful, as it would acquaint them with a special collection which has not been widely publicized.

Although the firm of R. R. Donnelley & Sons Company is now in its ninetieth year, the formation of the company's library is of more recent origin. Since 1864, when Lincoln was elected for a second term, the Donnelley name has been prominent in Chicago printing history. In that year, R. R. Donnelley (a native of Canada) joined with a Mr. Church and a Mr. Goodman in operating a job printing organization. The present name, R. R. Donnelley & Sons Company, was adopted in 1883 and the trade name, the Lakeside Press, was firmly established about 1890, although occasionally the imprint was used as early as 1870.

The productions of the Lakeside Press have been numerous and all but a few collectors are familiar with some of the books printed in the 1890s for such publishers as Stone & Kimball or Way & Williams, "books which are highly esteemed today as sound examples of design and craftsmanship." And where is the collector of Americana who is not familiar with the series known as the Lakeside Classics, which now numbers fifty-one volumes! An account of some of the distinguished printing done by the firm during several decades appeared in the *Annual of Bookmaking:* 1927–1937, published by *The Colophon*. Much less is known about the collections which make up the Lakeside Press Library.

There are two major collections housed on the eighth floor of the main building (known as the Calumet plant) which is located at 350 East Twenty-Second Street, on the western shore of Lake Michigan, about five minutes' drive from Chicago's Loop. One collection is known as the Memorial Library, the other as the Training Department Library.

The Memorial Library is housed in comfortable quarters described by a visiting writer as "one of the two or three most beautiful rooms ever seen in these parts;" so startling to him were the Gothic arches and medieval splendor in a printing plant that he referred to it as "A Shrine of Labor." Located in the tower of the

southeast corner of the building, the collection contains approximately 5,000 volumes, the products of the Lakeside Press from the earliest books produced in the 1860s to the latest volumes which have come from the presses.

Also included as part of the Memorial Library are the archives of the Donnelley firm. The record of the production of the company is virtually complete and is arranged and preserved for the convenience of those departments who have occasion to use this information. Naturally, the materials in the Memorial Library are not available on interlibrary loan, nor do they circulate in the usual fashion. Their use is restricted to qualified persons who have need of these resources for serious projects.

The Training Department Library is now comprised of approximately 4,000 volumes. The collections are housed on the same floor of the building as the Memorial Library, but in the southwest area adjacent to the Training School, and convenient to the offices and various departments of the printing plant. The materials available are catalogued and are arranged as two well-organized collections of books for the use of employees of R. R. Donnelley & Sons Company, but they may also be consulted by Chicagoans and visitors.

The first collection consists of technical books and practical materials covering the multifarious phases of the printing industry. The volumes are circulated to employees for a period of two weeks, after which period they usually can be renewed. A file of magazines is also maintained, including current and back issues of journals containing research and informational articles about every aspect of the printing trades. There is a somewhat extensive vertical file which consists of clippings and miscellaneous materials arranged by subject; some of this is ephemeral in nature and may be replaced by new material from time to time as the technical processes develop and change.

As the Lakeside Press was one of the first, if not the first, printing plants in the United States to establish its own apprentice school (in 1908), some of the books acquired for the apprentices are still in this collection; but it was not until 1923 that the Training Department Library began to develop into something more than a strictly utilitarian collection for the use of the trainees. Certain men were influential in determining the growth of the

collection which consists of finely printed books representative of the world's famous presses and considered as excellent examples of the bookmaking art. Men like T. E. Donnelley, son of the founder, C. G. Littell, H. P. Zimmermann, and W. A. Kittredge, who joined the organization as a designer about this time, as well as many others, were responsible for the program which brought to the library some of the outstanding examples of bookmaking.

Although practical books on the printing processes and related subjects were acquired as needed for texts and reference purposes, from the viewpoint of the connoisseur of printing, the greatest development in the Training Department Library came as a result of the interest shown by a few men who were responsible for selecting the fine examples which served not only to illustrate the development of printing as one of the major industries (crafts) but also as an inspiration for the employees of a large printing firm interested in producing books and other printed material ac-

cording to the highest possible standards. With the growth of the Donnelley firm

With the growth of the Donnelley firm and especially after the Lakeside Press moved to the new Calumet building, the Training Department Library continued to expand by adding many examples of fine printing which were representative of the best work produced in England, Western Europe, and the United States. The important continental printers who were producing books before 1900 are represented only sporadically. The library has an original leaf of the Gutenberg Bible, an early example of a typical product of Aldus, and a few sixteenth century volumes from England, Spain, France, Italy, and Germany. The eighteenth and nineteenth centuries are represented with more notable books from several distinguished printers. As examples of the Officina Bodoni, fifteen items from this press are included: a fine copy of the Manuale Tipografico (1818) in an elaborate contemporary leather binding, and Dante's La Divina Commedia (1796) in three volumes: the large quarto edition with uncut leaves, and the unique dedication leaf to Eugenio Beauharnais, Viceroy of Italy, in immaculate condition.

As examples of Baskerville's work, the collection contains the *Aesop* (1761), *Orlando Furioso*, four volumes (1773), a large pristine Sallust and the noble Milton. As an example of a famous work

printed before Baskerville's time, there is the interesting John

Pine edition of Horace's Opera (1733-37).

Two examples of William Bulmer's work are present, the *Poems* of Goldsmith and Parnell, with wood-engravings by Bewick, published in 1795, as well as the *Anacreon* (1802) printed in Greek italic type and decorated with vignettes engraved on wood. Another item of similar interest is Gay's *Fables*, the Stockdale edition with Blake's engravings (1793). From France there is the Paris edition of Fenelon's *Aventures de Telemaque* (1781) with copper-plate engravings printed by Drouet, and a representative group of Didot publications.

Among the nineteenth century examples there are such books as Senefelder's Compleat Course of Lithography (1819), Savage's Practical History of Decorative Printing (1822), Stower's Printer's Grammar (1808), and The History of Printing in America by Isaiah Thomas (1810), all books which are useful to printers interested in the early development of their trade. Several notable editions of books printed by the Chiswick Press for William Pickering are included, among them the Book of Common Prayer (1844), Herbert's Works (1846) and the curious Elements of Euclid (1847) with the unusual color diagrams, a book that is becoming difficult to find.

The above books are only representative of some of the major printers of the past, but in the examples from the presses which have come into being since the time of William Morris and his Kelmscott Press more complete coverage is seen. Such English presses as Ashendene, Doves, Eragny and Vale, on through the postwar era of Golden Cockerel, Nonesuch, Curwen, Fanfare, Chiswick, Pear Tree, Raven, Gregynog, Shakespeare Head, and the university presses at Oxford and Cambridge.

As an example of William Morris and his Kelmscott Press, that monumental work, the folio Chaucer, is present in a fine binding designed and executed in the Lakeside Press' own Extra Bindery, under the supervision of Harold Tribolet, one of the master craftsmen in this country. There are seven other Kelmscott items, all in their original bindings, including *Reynard the Foxe*, *The Glittering Plain*, and *Sire Degrevaunt*, this last book printed on vellum.

For a library which does not attempt completeness, it is gratifying to note that among the Ashendene productions, the Library owns the *Bibliography*, *Don Quixote*, Horace, Longus, Malory,

Thucydides, St. Francis, as well as Dante's *Purgatorio*, *Paridiso*, and *Opera*. Somewhat more complete representation is evinced in the holdings of Eragny and Vale Press publications. Although no thorough checking has been done as yet, the library has sixty of the eighty items listed by Ransom in his *Private Presses and their Books* (1929).

The Curwen Press is represented with more than a score of items, of which Ezra Pound's *Cantos* (1928) and Browne's *Urne Buriall*, with drawings by Paul Nash, are prime examples. Of the five Doves Press items, the *Bible* is the gem, although the two-volume Robert Browning has pen flourishes in blue, green, and

red done by Edward Johnston.

The Nonesuch Press group contains the distinguished *Bible* and the set of Plutarch, as well as a dozen or so of the other volumes which reflect the taste and the guiding hand of Francis Meynell. Among the Golden Cockerel Press books which may be classed as high spots, are the *Four Gospels*, *Canterbury Tales*, More's *Utopia*, and Shakespeare's *Twelfth Night*, with illustrations by Eric Ravilious.

Examples of the Gregynog Press (the most famous fine press in Wales) are more numerous, though perhaps not so well known. Nineteen of these are in the library, seventeen of them printed

after Will Ransom's 1929 list.

Of the fine printing produced in Western Europe before the recent world war, the Training Department Library has some examples of the better work. Bremer Presse books number thirteen items, among which we find The Essays of Bacon, the Bible translated by Martin Luther in five volumes, Homer's Iliad and Odyssev and Anna Simons' Titel und Initialen fur die Bremer Presse (1926). The Cranach Presse is represented by the Hamlet, with Gordon Craig's woodcuts (1928), and Virgil's Eclogae & Georgica (1926), with illustrations by Maillol. Among the other fine German productions, we may mention the elaborate Dante La Divina Commedia produced in Berlin by the Officina Serpentis (1925), with wood-engravings done by Bruno Rollitz after Botticelli drawings, one of twenty-five copies with initials done in gold, the three parts bound in one at the Lakeside Press Extra Bindery. There are also two interesting volumes produced by Rudolf Koch at Offenbachon-Main in 1926-28, Die Vier Envangelien and Die Apostelgeschichte

Schriften from Martin Luther's translation, printed in the design-

er's Bibel Gotisch types and bound in full pigskin.

Although there are miscellaneous examples of twentieth century books printed in Czechoslovakia, Switzerland, France, the Netherlands, Belgium, Italy, Spain, and the Scandinavian countries, no single group is more interesting than that which contains the printing done in the Netherlands. The work of Alphonse Stolls of the Halcyon Press in Maastricht, that of Jan van Krimpen for J. Enschedé en Zonen of Haarlem and S. H. de Roos and his colleagues at Hilversum and Amsterdam, are in this group.

Of the books printed by the Milan firm, Bertieri e Vanzetti, in the 1920s, the library has a half-dozen items which may be referred to as typical of the best Italian printing produced in our time, books which are made of the finest materials, designed and printed according to the tradition which treats the book as an

artifact.

The library has several sections devoted to books printed and published in the United States, the emphasis being on work printed after the turn of the century until the beginning of World War II. There is a section containing more than a hundred of the publications of the Limited Editions Club, about a third of the titles issued since Mr. George Macy's publishing program was launched a quarter of a century ago. As a cross-section of the best work done in this country and abroad, this group provides in a surprising fashion, the diverse examples of book design and illustration not equalled by any other book club. Although the Lakeside Press is represented by more than one of its own books in the group, we must admit that some of the best work produced in this generation is due to George Macy's founding and directing this project for the wider distribution of intelligently conceived and well-made books, illustrated by some of the world's greatest artists.

There are also collections of Bruce Rogers' books (some eighty volumes), Updike's Merrymount Press (with forty-five items), the Pynson Printers, and W. E. Rudge (with a score of items each), and the Grabhorn Press with more than a half-hundred items (many done for The Book Club of California), including the Bibliography, Leaves of Grass, Santa Fe Trail, Taos Pueblo, The Book of

70b, Cabeca de Vaca and the Maundeville.

Representative books from many other well-known presses and

designers are in the collection: Overbrook, Hawthorne House, Anthoensen, Hammer, De Vinne, Will Ransom, Carl Rollins, T. M. Cleland, F. W. Goudy, Woolly Whaly, W. A. Dwiggins, Joe Blumenthal, Helen Gentry, The Walpole Printing Office, Dard Hunter, John Henry Nash, Porter Garnett, Oz Cooper, and many others.

Printers and designers of the younger generation are not so well represented. In this category, the library is planning to select and acquire a number of the more important books produced in the past decade or so, in order to maintain a collection representative of the best work produced in the United States and abroad. You may be certain that the West Coast printers will figure largely in such a selection, as those craftsmen in the two chief printing centers of California are recognized today as being among the country's most talented printers. Although the Newberry Library in Chicago has a collection of fine printing unequalled in the Midwest, the Lakeside Press Library will perform a service by expanding its own holdings of contemporary printers, thus stimulating its employees to maintain its reputation for fine quality and please its ever-growing list of satisfied customers.

The library may not be able to satisfy the needs of every employee in the plant, but if it can make available the best work and the typical books of the master printers and designers of our day, as well as some of the representative books produced in the 500 years of printing history, those who come to use the library (whether for technical knowledge or for aesthetic appreciation) will find a variety of excellent examples which may stimulate them to improve their own work and add to their knowledge of the bookmaking art.

[Our "Christmas" Book-Stevenson's Silverado Journal

"One feels more Stevenson in the air at Silverado than anywhere else except in Edinburgh and environs," writes J. C. Furnas in his recent biography of R. L. S. Although Stevenson lived by the abandoned silver mine on the shoulder of Mount Saint Helena for scarcely two months, he seemed to make the country-side his own. The site is now the Robert Louis Stevenson Memorial State Park, where one can go and peer into the slanting crevice from which mine cars were bringing silver in the '70s, and which, during May and June of 1880, so challenged the imagination of the man who was to use some of this California scenery in *Treasure Island*. But, better even than sending the lizards scurrying by a climb

up Mount Saint Helena, one can relive those days in Stevenson's Silverado Journal, the description of his curious honeymoon in a wrecked bunkhouse built for miners. Closer to reality and more intimate than The Silverado Squatters, the Journal presents both the offhand jottings and considered thoughts from which Stevenson constructed his major book about California.

The Silverado Journal offers an opportunity to see Stevenson plain as well as to explore the techniques of the literary artistry that lie behind the more formal Silverado Squatters. The manuscript notebook has recently come out of private hands to the Henry E. Huntington Library and it is now published for the first time in its entirety—complete with Stevenson's revisions, jottings on the backs of pages, and fragments of a projected western tale. The editor, John E. Jordan, Associate Professor of English at the University of California, has provided a full and illuminating introduction which describes the background of the Journal and analyzes the interesting processes by which Stevenson turned it into a book.

This book, now available for distribution, has been handsomely printed by the Grabhorn Press, in an edition of 400 copies. There are about 170 pages, set in Oxford and Baskerville types, and printed in two colors. (\$18.50).

Exhibition Notes

Because of the move to our spanking-new Club rooms and of the timeliness of the holiday season, your exhibition committee thought it best to interrupt their planned series for a concerted showing of the Club books that might still be had for Christmas giving. Also, in connection with the season and our planned open-house, the Club will show their latest gifts to the library. The proudest among these is an unusual copy of the Kelmscott Chaucer given to the Club by member Norman Strouse. (A complete list of all the gifts, new contributions and their donors, will be detailed in the next issue of the Quarterly.) The showing of this magnificent book, as well as some Doves and Ashendene Press items (also gifts of Mr. Strouse) anticipates a bit the planned sequence of our exhibits. However, following the holidays, the two remaining exhibits of the Fine Printing series will resume with the late 19th and 20th century work of William Morris and his influence on fine printing in England and America. The last of this series will be a cross-section of contemporary fine printing the world over.

Now, with the advent of new and more spacious Club rooms—with exhibit facilities that are a challenge to your committee and a location that is more accessible and convenient for visitors, we again plead for suggestions and offered material to continue the high standard of these educational exhibitions.

The Club's Keepsakes for 1955, 1956

THE 1955 series of Keepsakes, *The Vine In Early California*, is well underway; members may expect the first group soon. Some rare photographs and paintings of vineyards and wineries have been uncovered by the editor of this series, Joseph Henry Jackson. Adrian Wilson, one of San Francisco's fine printers, will produce the series of twelve. As members will recall, Mr. Wilson printed for the Club in 1952, *The Coppa Murals*.

[Elected to Membership

The following have been elected to membership since the Fall issue of the News-Letter:

The following have been blotted to member ship shad the Tall issue of the ITEM'S Licect.		
Member	Address	Sponsor
Edward R. Bosley	San Francisco	Albert Sperisen
Harold L. Doolittle	Pasadena	Muir Dawson
Gordon Gollan	San Francisco	Albert Sperisen
Arnold M. Horwitch	Chicago, Illinois	Warren Howell
Henry T. Maschal	San Francisco	Arthur M. Sargent
Frederic J. Mosher	Berkeley	Miss Edith M. Coulter
James D. McClure	Stanford	Walter J. Held
Miss Mildred A. Peck	Tujunga	Mrs. Elizabeth Downs
Fred Rosenstock	Denver, Colorado	Warren Howell
Jack W. Stauffacher	San Francisco	J. Terry Bender
Orange Coast Junior College	Costa Mesa	Mrs. Elizabeth Downs

[Serendipity

THE IRREPRESSIBLE Hippogryph Press of H. Richard Archer (staff member, the *News-Letter*, and librarian at the Lakeside Press) is enjoying a renaissance following its removal from Los Angeles to Chicago. The text of a recent little broadside carries this philosophic gem: "Better to remain silent & be thought a fool, than to speak out and remove all doubt."—Honest Abe. Another item from the Hippogryph welcomes to Chicago the noted London bookseller, Bertram Rota. Mr. Rota was en route to San Francisco where he was the guest of David Magee.

THE L-D ALLEN PRESS at Kentfield, California, has just completed *The Private Journals of Stendhal*. This diary of the great French novelist of the early nineteenth century has been translated and edited by Dr. Francis Carmody. The edition, limited to 175 copies, was printed on a handpress, using hand-set type and handmade paper. The books are bound in a Fortuny print from Venice. (\$15.00).

An unusually charming little book has just been produced by Joseph Graves at the Gravesend Press, Lexington, Kentucky: *Andrea de Piero* by Boccaccio. In an edition of 200 copies, it was hand set, and hand printed on Italian handmade paper; there are woodcuts by Fritz Kredel. (\$5.00).

FOR THE BIBLIOMANIAC, and that means most of us, there is Book Collecting and Scholarship which contains five essays on the role of the philanthropic book collector in the development of culture and scholarship. It describes the significant achievements of Huntington, Folger, Morgan, Clark, Newberry, etc. (Limited to 750 copies; \$5.00). Our prospectus was sent by Philip C. Duschnes, 757 Madison Avenue, New York 21.

Barters and Petitions—To complete his file of the *News-Letter* a member is willing to trade "something or other" for the following numbers: I, 1–4; II, 3, 4; VI, 1, 3; XI, 1. Will any members with these numbers to trade please write the editor.

Many of those interested in printing are collecting type specimen books. For those, Janson: A Definitive Collection has been completed recently by Jack Stauffacher of The Greenwood Press, 509 Sansome Street, San Francisco. One of the most attractive books of its kind, it gives for the first time a comprehensive display of the seventeenth century type face named "Janson." The book is illustrated with many facsimiles and rare drawings. A hitherto unknown and exceedingly important Janson specimen is shown here for the first time. The book is divided into five sections: On the History of the Pseudo-Janson Types or Old Dutch Face; The Janson Specimens; Type Ornaments; Janson on the Machine; and a Bibliography. It is handsomely printed on French Rives paper $(9\frac{1}{2} \times 6\frac{1}{4})$, half bound in goat parchment with French Ingres paper over boards, with 75 pages; the edition is limited to 350 copies. (\$10.00).

THE GRABHORN PRESS of San Francisco has completed the fourth in their series of Shakespeare plays: The Tragedie of Julius Caesar. We think it one of the finest books of recent years: a monumental folio hand-set in Incunabula type, with striking illustrations designed and cut by Mary Grabhorn; the paper is English handmade; the binding is of decorated paper sides, with a red French morocco back. 180 copies. (\$30.00).

THE HUNTINGTON LIBRARY has reprinted *The Butterfield Overland Mail*, by Waterman L. Ormsby, first issued in 1942, and has announced for publication soon *California Gold Rush Voyages*, 1848–49: Three Original Narratives, edited and with an introduction by John E. Pomfret. This volume will mark the first printing of the logbook of the steamer *California* on her first voyage to California and will include unpublished narratives by Charles Henry Ellis, a passenger aboard the *North Bent* and of John N. Stone, a passenger on the *Robert Bowne*.

LAWTON KENNEDY has recently printed a 500-copy edition of A Journal of Travel, the journal of E. S. McComas, principally concerning mining in the Powder River area between 1862–1867. Copies of the journal, edited and with an introduction by Martin Schmitt, special collections curator at the Library of the University of Oregon, can be secured by writing the Champoeg Press, Reed College, Portland 2, Oregon. (\$5.00).

On the press for the California Historical Society Lawton has Jedediah Smith and his Maps of Western America by Carl I. Wheat and Dale Morgan. This important book, with seven maps, will sell for \$22.50 to society members, \$25 to nonmembers.

INAUGURATING a program of general publishing under the imprint "Adrian Wilson/San Francisco," Adrian Wilson will publish, December 1, Weldon Kees' *Poems* 1947-54, in a trade edition at \$3.50 and a limited edition at \$10.00. The limited edition of 30 copies will be printed on Arches mouldmade paper, with an original frontispiece drawing by the author.

THE CLUB SECRETARY, in the press of moving to the Club's new quarters, accidentally misaddressed the last set of Keepsakes for the Yale University Library to Cambridge, Massachusetts, whence they were returned in what we interpret as high, Ivy-League dudgeon, marked "UNKNOWN."

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The Butterfield Overland Mail by Waterman L. Ormsby. Edited by Lyle H. Wright and Josephine M. Bynum. 172 pp., map, index. Second printing, 1954. \$4.00

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